

(FINE ART EDITION)

306
HH36

DADDY YOU'VE BEEN A MOTHER TO ME



Daddy, Dear Old Daddy,
You've Been More Than a Daddy to Me,
You Might have Gone With the Boys Every Night.
You Gave Them Up Just to Bring Me Up Right
Daddy, Dear Old Daddy,
Way Up, Above She Can See,
You Were More Than a Dad,
You're The Best Friend I Had,
Daddy You've Been a Mother to Me.

WORDS AND
MUSIC
BY
FRED
FISHER

6

MCCARTHY-FISHER, INC.
224 W. 46TH ST. NEW YORK CITY



Daddy, You've Been A Mother To Me

Words and Music by
FRED FISHER

Valse moderato (*Con espressione*)

mf

rall. *f poco allarg.*

I just can re - mem - ber my moth -
The leaves of the au - tumn are fall -

p

er, An - gels one day, took her a - way,
ing, Deep in your eyes, are win - ter skies;

cresc.

THE
NUM
ca
be
for
Phon
or
Playe

rall.

You took her place with a smile on your face,
You were my friend, al - ways there to de - fend,

poco cresc.

rall.

That's why I'm hap - py to say: _____
I'll be your boy, till the end: _____

mp *poco rall.*

CHORUS

Dad - dy, dear old dad - dy, _____ You've been
Dad - dy, dear old dad - dy, _____ You've been

p - f

more than a dad - dy to me, _____ You might have
more than a dad - dy to me, _____ You might have

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff, with horizontal lines indicating where the melody continues. The piano accompaniment consists of chords and moving lines in both the right and left hands.

gone with the boys ev - 'ry night, You gave them up just to
held some - one else on your knee, You keep a place there for

The second system continues the melody and accompaniment. The lyrics are split across two lines, with the vocal line continuing on the second line. The piano accompaniment provides harmonic support with chords and melodic fragments.

bring me up right; Dad - dy, dear old dad - dy, _____
no one but me; Dad - dy, dear old dad - dy, _____

The third system concludes the page. It features the same musical notation as the previous systems, with the vocal line and piano accompaniment. The lyrics are split across two lines, with the vocal line continuing on the second line. The piano accompaniment includes some more complex chordal textures.

Way up a - bove she can see, ——— You were more than a
Way up a - bove she can see, ——— You've been more than a

dad, You're the best friend I had; Dad - dy, you've been a
pal, You've been more than a gal; Dad - dy, you've been a

rall. *poco allarg.*

rall. *a tempo* *rall.* *f poco allarg.*

moth - er to me.
moth - er to me.

me. ———
me. ———

1 2

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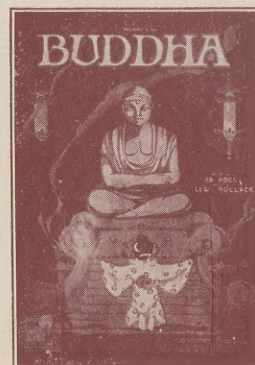


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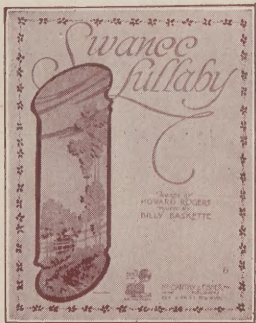


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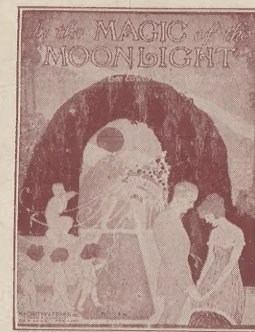


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Magic of The Moonlight

HERE IS A SONG THAT YOU CAN HARMONIZE. A PRETTY SONG TO SING AT YOUR HOME ENTERTAINMENTS.



I'm Just Like a Wheel THAT IS Turning

DO YOU REMEMBER CHASING RAINBOWS? WELL, HERE IS ANOTHER. A REAL PICTURE BALLAD WITH A NATURE PICTURE BEFORE YOU.

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DADDY YOU'VE BEEN A MOTHER TO ME

J. Marie Abbott



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You Gave Them Up Just to Bring Me Up Right
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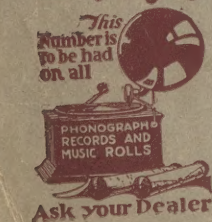
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Daddy, You've Been A Mother To Me

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Valse moderato (*Con espressione*)

The piano introduction is in 3/4 time, key of B-flat major. It begins with a treble clef staff containing five whole rests. The piano accompaniment starts on the second measure with a melody in the right hand and chords in the left hand. Dynamics include *mf* (mezzo-forte), *rall.* (rallentando), and *f poco allarg.* (fornuto poco allargando).

The first line of the song features a vocal melody and piano accompaniment. The lyrics are: "I just can re - mem - ber my moth - The leaves of the au - tumn are fall -". The piano part includes a *p* (piano) dynamic marking.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "er, ing, An - gels one day, took her a - way, Deep in your eyes, are win - ter skies;". The piano part includes a *cresc.* (crescendo) marking.

THE
NU
c
be
fo
Pho
or
Play

rall.

You took her place with a smile on your face,
 You were my friend, al - ways there to de - fend,

poco cresc. *rall.*

That's why I'm hap - py to say: _____
 I'll be your boy, till the end: _____

mp *poco rall.*

CHORUS

Dad - dy, dear old dad - dy, _____ You've been
 Dad - dy, dear old dad - dy, _____ You've been

p - f

more than a dad - dy to me, _____ You might have
more than a dad - dy to me, _____ You might have

The first system of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are: 'more than a dad - dy to me, _____ You might have' and 'more than a dad - dy to me, _____ You might have'.

gone with the boys ev - 'ry night, You gave them up just to
held some - one else on your knee, You keep a place there for

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'gone with the boys ev - 'ry night, You gave them up just to' and 'held some - one else on your knee, You keep a place there for'.

bring me up right; Dad - dy, dear old dad - dy, _____
no one but me; Dad - dy, dear old dad - dy, _____

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: 'bring me up right; Dad - dy, dear old dad - dy, _____' and 'no one but me; Dad - dy, dear old dad - dy, _____'.

Way up a - bove she can see, _____ You were more than a
Way up a - bove she can see, _____ You've been more than a

dad, You're the best friend I had; Dad - dy, you've been a
pal, You've been more than a gal; Dad - dy, you've been a

moth - er to me. _____ me. _____
moth - er to me. _____ me. _____

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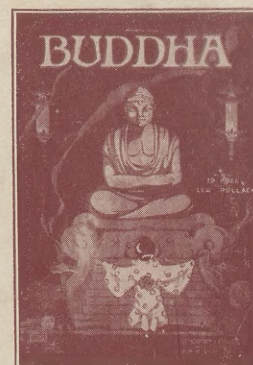
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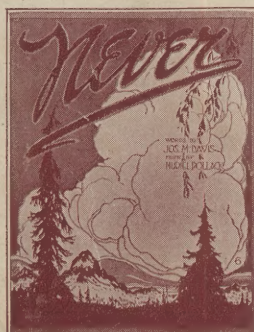
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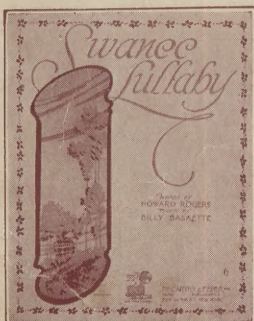
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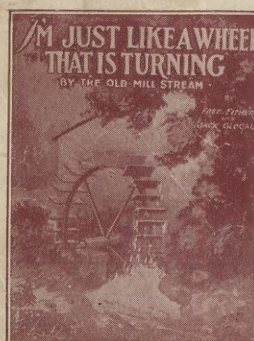
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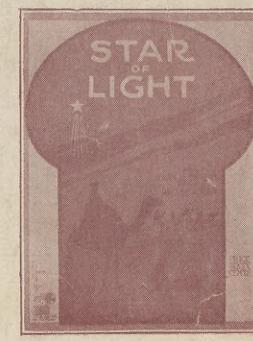
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